Fall 2013

Klipsun Magazine, 2013, Volume 44, Issue 01 - Fall

Lani Farley
Western Washington University

KLIPSUN

BLEND | FALL 2013

DEAR READER,

Photo by **Nick Gonzales**

Synergy has always fascinated me. The concept that two separate things, ideas or people can blend together and create something far more powerful than either one of the individual parts.

The concept can be seen as rather basic and easily understood, but I like to think of synergy as some sort of deeper, far more powerful occurrence than ourselves. Hidden elements blend together in unknown ways to produce something completely unique.

When things blend together they can have hidden repercussions and benefits. Something is as simple as blending a lying kite and surfing can lead to thrilling moments on the edge of life and death. The past can bleed into the present when modern day Civil War enthusiasts reenact battles that are so realistic it can bring onlookers to tears.

Rather than focus on how and why things blend together, I like to think about the end result - what we are left with. Looking back on my time at Wester, I don't dissect individual lessons from each of the courese I took, I think about all these smaller lessons from my major and minors have come together to create my educational experience, the things I will carry with me long after graduation. So I encourage you to step back and drink in what happens when you combine two different elements. It can be truly magical.

Lani Farley
Editor-in-Chief

KLIPSUN

Klipsun is an independent student publication of Western Washington University

EDITOR-IN-CHIEF
Lani Farley

MANAGING EDITOR
Lisa Remy

COPY EDITOR
Hannah Leone

LEAD STORY EDITOR
Lauren Simmons

STORY EDITORS
Rachel Lee
Georgina Wadhwani-Napp

LEAD DESIGNER
Julien Guay-Binion

DESIGNERS
Adam Bussing
Kinsey Davis

PHOTO EDITOR
Mindon Win

PHOTOGRAPHERS
Evan Abell
Nick Gonzales

MULTIMEDIA EDITOR
Dylan Koutsky

ONLINE EDITOR
Elyse Tan

WRITERS
Amber Baker
Haley Cross
Elena Edington
Lauren Foote
Jules Guay-Binion
Genevieve Iverson
Leslie James
Mary Lyle
Preston VanSanden
Brooke Warren

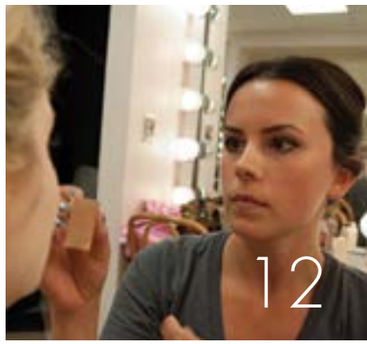
ADVISER
Stephen Howie

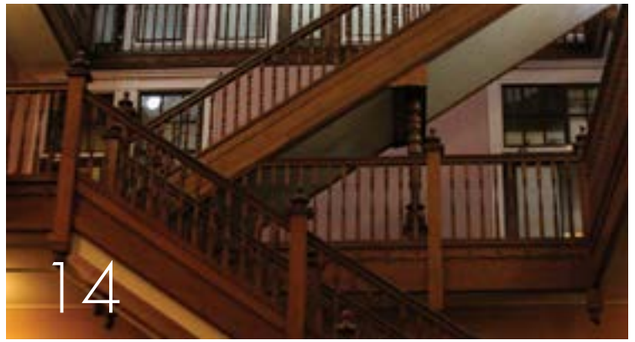
CONTACT
360-650-3737
Klipsunmag@gmail.com

On the cover: *Dyed milk and water collide at Locust Beach.*

Cover photo illustration by ***Nick Gonzales***

CONTENTS





Lenna Liu flows through the straddle star pose with Benjamin Pitcher in an advanced acro-yoga class at The School of Acrobatics and New Circus Arts in Seattle.

Lifting poses to new heights

YOGA TAKES FLIGHT

Story and photos by **Brooke Warren**

Toes press into hips. With a slight bend and graceful push, Lenna Liu balances in the air, connected to the ground through her partner's legs. All her muscles tighten as she extends her chest toward the sky.

She drops her head forward as her partner, Benjamin Pitcher, grasps her shoulders, turning her upside down. Pitcher lies on the floor, arms stretched straight, holding Liu up. His hands support her weight at her thighs as she flips her body between his legs to finish the cycle sitting on his feet. Each subtle cue of a bent knee or an extended arm is all they need to communicate the next motion they plan to move through.

Liu and Pitcher are practicing acro yoga, a combination of partner acrobatics, therapeutic flying, Thai massage and yoga. Acro yoga is an art that connects two people in a relationship built on communication and trust. It allows people to make shapes that stretch and massage their bodies. The element of danger and the necessity of trust can create a powerful bond.

Acro yoga has become an art found in communities across the globe. People used to ask Liu what she was doing when they saw her practicing in public. Now they immediately identify it, yelling out.

"That's acro yoga!" Liu says.

Liu has been learning acro yoga for five years from Lux Sternstein, who teaches in Seattle. Liu practiced yoga before, but was always afraid of doing handstands. To overcome her fear, she took acrobatic classes at The School of Acrobatics and New Circus Arts in Seattle. She discovered acro yoga when Jason Nemer and Jenny Sauer-Klein taught a workshop about the art form there.

"It's like putting peanut butter and chocolate together," she says. "It's just the perfect combination."

While the full practice incorporates community, breathing and healing techniques, the most distinct and focused part of acro yoga is the acrobatics.

The key to a solid acro yoga system stems from the basics of partner acrobatics. While muscle strength is important, aligning bones creates a stable frame, says Paul Millage, an instructor at 3 Oms Yoga in Bellingham. He reminds his students to push their limbs straight, perpendicular to the floor.

"Stacked bones make you stronger," he says to his class.

Student Selena Meza lowers into a backbend over student Chipp Allard's extended feet.

"More in the toes," Meza says, cueing Allard to press more. "I'm ready."

She bends around his leg to grab her toes with one hand and points her other leg in the air. Millage stands close, arms ready to catch Meza if Allard's support tilts off balance. Meza releases her foot, reaching her hands behind her head to signal she is ready to finish the sequence.

The two began the class as strangers and established trust by communicating to ensure safety. The dynamic movements of partner acrobatics require concentrated spotting as the partners build strength and power.

Acro yoga uses the aesthetics and muscles of partner acrobatics and therapeutic flying, while Thai massage incorporates more stretching and relaxation. These components use bodyweight and gravity to open and stretch the body.

Yoga connects acrobatics and massage into a community of support. While many people think of yoga as a series of body positions, it extends to become a way of breathing, communicating and being, Millage says.

Balancing asymmetrically or contorting into more advanced positions can become a cognitive challenge, Sternstein says. For some people, simply being inverted is disorienting. When shoulders are rotated 90 degrees to hips, communicating where a partner needs to move becomes more challenging.

Those comfortable with the basics can choose to push beyond the edges of spatial awareness to rotate through complicated movements. The level of difficulty is less important than the partners' focus on the moment.

"It's not necessarily easy, as you're being twisted and turned upside down," Sternstein says.

Communication in acro yoga is vital to making the movements easier and more fluid, but it doesn't always have to be verbal. Once partners become familiar with one another, it can become more like partner dancing, Liu says. Instead of saying, "I'm going to put my left foot on your right hip," the base taps the side he or she is going to move to so the flyer can prepare for a shift in balance.

After learning fundamentals, partners can continue to build trust until they end up doing things they never could have imagined and have fun.

"The proof is in the smiles of the practitioners as they come to the ground," Sternstein says, noting Liu and Pitcher's partnership.

Liu grabs Pitcher's wrists; his feet hold her upside down by her shoulders. He releases one foot to place on her opposite hip and rotates his legs until he can hold her upside down again. Liu spins to sit, legs entwined, atop his feet. With one more rotation, Liu bends sideways and cartwheels out of the connection. K

►*Visit* ***klipsunmagazine.com*** *for a multimedia piece on acro yoga.*

Below: *Students in Lux Sternstein's advanced acro yoga class move through a cycle of throne and star pose at the School of Acrobatics and New Circus Arts in Seattle.*

PORCELAIN PATH

A sidewalk flush with toilets

Story and photo by **Jules Guay-Binion**

Chuck Luttrell had been working for Dawson Construction for three months when he first heard the term "poticrete."

"My initial reaction was laughter," he says. "I thought it was really funny. What a way to take a bunch of old toilets and… You know all the jokes you then hear from that."

Poticrete is a mixture of crushed toilets and concrete. It was used to create a sidewalk on Ellis Street in Bellingham in Sept. 2011. The Ellis Street sidewalk has 400 toilets in its poticrete mixture, Luttrell says.

Poticrete was created in 2008, when Bellingham Housing Authority signed a contract with Dawson Construction, asking them to refurbish Washington Square, Lincoln Square in Bellevue and the Chuckanut Bellingham Housing Authority apartments, Luttrell says. The refurbishments included replacing the toilets in each apartment.

After replacing and updating the bathroom plumbing fixtures in the apartments, Freeman Anthony, Bellingham's public works project engineer, found himself standing over a sea of dismantled toilets with the site superintendent. The two joked about the mass collection of thrones.

Eventually, Anthony suggested they mix the porcelain into concrete to reduce waste, Luttrell says. The idea stuck. Dawson Construction and the housing authority approached Cowden Gravel and Ready Mix to create the special concoction, Luttrell says.

"[Cowden Gravel and Ready Mix] thought we were kind of nuts, but they were willing to do it," Anthony says.

Cowden used four trucks to deliver about 40 cubic yards of poticrete, Anthony says. Ten to 20 percent of the mixture was made of porcelain, he says. This equates to five tons, or about 10,000 pounds of material.

"Now you don't have those 400 toilets sitting in a landfill," Luttrell says.

The mixture was a success, he says.

"Once [the story about poticrete] hit the Internet, it went just about as viral as anything related to engineering could possibly go," Anthony says.

As a result of the successful poticrete project, the Recycling Disposal Services in Ferndale allows people to drop off their toilets for a small fee, Anthony says. The recycling service saves the toilets for later potential use, he says.

"What a great, creative idea to reduce waste," Lutrell says.

Anthony has kept an eye on a summer 2013 project involving the removal of more than 500 tons of tile from Bellis Fair Mall, he says. Anthony hopes to use 150 tons of the tile for a new concrete mix.

"We could call it tilecrete," he says. K

Above: *Freeman Anthony, project engineer for the City of Bellingham Public Works Department, displays poticrete samples on his desk.*

FROM ENLISTMENT TO ENROLLMENT

Veterans adjust to student life

Story by **Genevieve Iverson**

Photo by **Nick Gonzales**

Veterans Justin Power, front, Daniel Nessly, middle, and Chris Brown maintain freshly planted cucumbers at the Growing Veterans' farm in Lynden, Wash.

A lump rises in Daniel Nessly's throat as he walks through Western's Red Square. Overhead, an airplane hums above hundreds of students bustling across the brick walkway. Some students are sitting on the side of the fountain, chatting and laughing as it gushes a stream of loud, clapping water. At noon, the bell tower begins to ring the longest series of tolls of the day.

Nessly's breathing becomes labored and quick. His anxiety rises. Nessly is covered in sweat and shaking by the time he makes it across the square.

As a student veteran, even the most common activities, such as walking through a busy area, give Nessly an adrenaline rush and send his mind back to the combat zone. Assimilating back into student civilian life after military service presents its own set of challenges.

Nessly came to Western in 2008, less than three years after he left Iraq. He is now a graduate student at the university.

"[Transitioning] was really hard," Nessly says. "Coming from a combat zone, all the commotion and noise, shouting and joking still make me nervous."

The number of student veterans in the country is rising, with more than 660,000 in the United States, according to the Department of Veterans Affairs. About 150 attend Western, says Veterans Affairs Program Coordinator Wendy Gegenhuber.

Nessly graduated from United States basic army training on Sept. 9, 2001, and was deployed to Iraq almost immediately after 9/11. He served about 27 months in Iraq. In that time, Nessly sustained a rib displacement from a mortar shell and six separate concussive blast injuries that affected his memory.

"When I returned to school, remembering things was really challenging for me [because of the injuries]," Nessly says. "I was working hard, but I would forget things."

While he was earning his associate degree at Skagit Valley College in Mount Vernon, Wash., Nessly underwent both physical and speech therapy for his injuries.

"Part of it was learning to retain knowledge again," Nessly says. "I relearned how to reinforce things in my head so they could be ingrained into my brain."

When Nessly began to regularly attend classes, even the common classroom setting made him uneasy. On the base in Iraq, he knew the soldiers around him well.

"[While on the base] you could identify the good guys from the bad guys," Nessly says. "In the classroom, you don't know anyone or what their intentions are. It sounds silly, it sounds crazy, but it made me nervous just sitting in class."

Nessly says class syllabi gave him structure that he was used to in the military. Crisis aversion, problem solving and learning how to adapt quickly to unforeseen situations are all skills Nessly learned in the military that translate into his life as a student.

"The military has a lot of focus," Nessly says. "It teaches us how to have a good ability to recognize what we need to do, and then get it done."

Nessly finds refuge on an organic, three-acre farm in Lynden, Wash, called Growing Veterans. Walking around in the soil barefoot, and pulling weeds out of the onion patches is meditative, he says.

Chris Brown, a Western graduate and veteran, established Growing Veterans in August 2012.

Having a quiet, rural place to go to be outdoors with similar people is therapeutic for many student veterans, Brown says.

"It's a really informal process that happens," Brown says. "We are working and talking about our experiences in combat with other vets who understand."

Constant stress endured while overseas does not disappear quickly, Nessly says. It is common for veterans to internalize the stress, which can contribute to the isolation they feel from their student peers, he says.

"When veterans get out of the military, they are back home, alone, with people who don't really understand them," Brown says.

Of the growing number of student veterans, 15 percent are of typical college age, 18 to 23, according to the Department of Veterans Affairs.

Clayton Swansen, a Western graduate and veteran, also works on the farm. Swansen was 28 years old when he went back to school, and he felt disconnected from the other, younger students.

A mild traumatic brain injury made it difficult for Swansen to remain engaged, and he almost quit school when the feeling of isolation from his peers became too strong. Growing Veterans is a place where he can feel safe, he says.

"Sometimes it is really good to be around people that know exactly what is going on in your head," Nessly says. "We understand and can see it in each other."

Taking on simple challenges such as walking through Red Square helps Nessly's mental healing process, he says.

"Avoiding stressful situations only makes [the situations] worse," he says.

As he steps onto the red bricks mapped out around the fountain in Red Square, Nessly encourages himself to stay strong.

Come on, it's Red Square; nothing can hurt you, Nessly thinks to himself as he passes through the crowd. K

Stage makeup artist Lisa Boehm applies makeup to KateLynn Walker in the basement of the Western's Performing Arts Center.

PAINTED IDENTITIES

How makeup artists transform actors into characters

Story by **Mary Lyle**
Photos by **Mindon Win**

An exotic dancer circles a pole, lifts herself up and flips upside down. Her long, curly hair brushes the floor. Her outstretched arms reveal dark, thick veins covered in track marks and bruising from drug use. She looks out toward the audience, revealing a face with dark, cat-eyed eyeliner and sunken cheekbones.

The song ends and the exotic dancer, an actress for Western's production of the musical "Rent," walks off the stage. The long curly hair is a heavy wig securely pinned to the actress's head. Her veins are painted on with various shades of '80s bright royal blue, her bruising made from a Ben Nye Bruise Color Wheel. Her eyeliner and sunken cheekbones are the creation of stage-makeup artist Lisa Boehm.

In theater production, actors and actresses often play roles that do not fit their own physical description. Makeup artists and stylists use stage lighting, costume colors, choreography, makeup and themes of a scene to blend an ideal, flawless appearance for each character. Whether creating scars made of liquid latex and dryer sheets or blending and gluing a plastic, pointy witch nose onto a face, makeup artists find creative ways for actors to meet their character requirements.

"You can take a person with a really long, drawn face and make them look more heavyset and round, or take someone with a round face and make them look a lot thinner," Boehm says. "If you know what you're doing and do it well, you can completely change someone's appearance."

Stage makeup not only creates a stimulating visual effect for the audience. It pulls the performer into character, makeup artist Julie Zavala-Marantette says. Pretending to be Dracula without the iconic teeth, white makeup and dark circles under the eyes would be difficult. To fully feel the part, performers need these elements of make-believe. It takes them away from who they are, making them feel more confident in their character, she says.

"The way I see it, makeup is like the character's mask, like the head on a mascot," Zavala-Marantette says. "It finishes off the full character."

Designwise, stage makeup is one of the best ways to help actors embody their roles, Boehm says. It helps the audience pick up on character attributes before the actor speaks. If the character is ill, hurt or battling some kind of emotion it can be reflected in the makeup, Boehm says.

One of Boehm's tasks entailed making a child look as if he had leukemia for a commercial on cancer research. To make the boy look like he was battling cancer, she blended a mix of yellow and pale-flesh-colored foundation that give him an ill, sickly appearance. She exaggerated bags under his eyes using shadows that gave him an appearance of dark bruising. To make him look gaunt, she blended a purple-brown shadow that highlighted protruding cheekbones.

Before Zavala-Marantette creates makeup designs for the cast, she has to look at the characters onstage under the lighting, she says. Lighter paints and gels tend to change the character's skin tone to too dark, pale, yellow, green or pink under different lighting, she says.

"The base will give you a flawless look that evens out the skin, which hides beauty marks, blemishes, tattoos and scars to give you a fresh palette to work with," she says.

Stage lights, especially on larger stages, are intensely bright, she says. She tends to go as many as two shades darker than the cast member's natural skin tone. Blending is the key for foundation, she says. It is critical to make sure the foundation is blended into the hairline, ears and neckline. She lines the jawbone with a dark brown shadow color to help accent the jawline. This will separate distinct body parts so people do not appear flat onstage.

Boehm first started doing stage makeup as a dancing student when she was 13 years old.

"I remember hating having my makeup done because I wanted to do it, and I wanted to do it better," Boehm says. "I thought what they were doing was corny and stupid, being an ornery preteen."

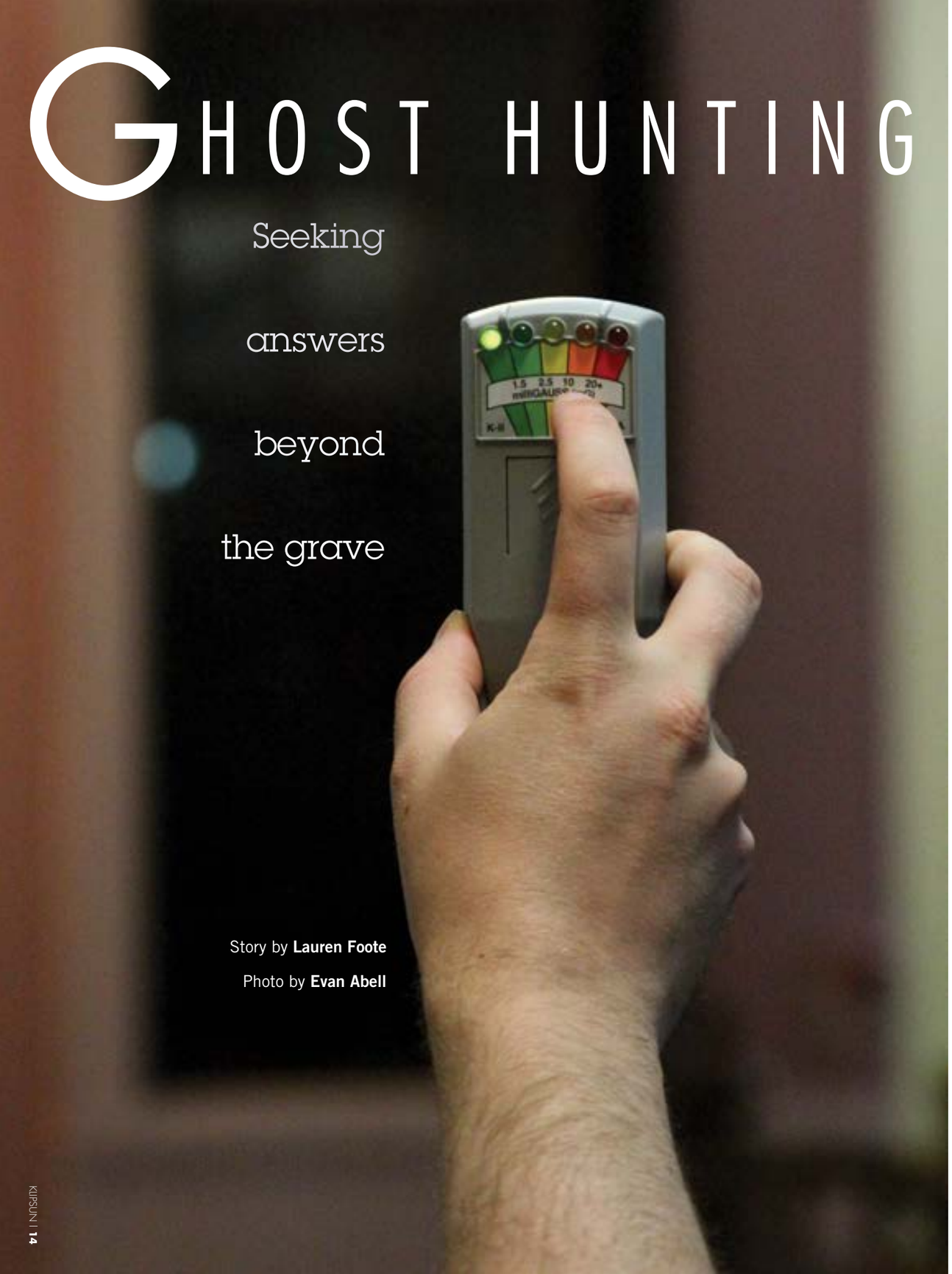
Boehm appreciates the opportunity to see actors transform from who they really are to go onstage and do incredible things that are outside of their personalities, she says. The relationships she has built with performers are the most gratifying, she says.

"You get to know people, you're in their personal space," she says. "I love getting to see so many different faces. People are put together so differently and interestingly." K

Below: *Lisa Boehm applies fake blood under a layer of dried latex that simulates torn and mangled skin.*

GHOST HUNTING

Seeking answers beyond the grave



Story by **Lauren Foote**

Photo by **Evan Abell**

A faint mumble whispers through the air at the farmland that was once a mental asylum. Knowing that Sedro-Woolley's Northern State Hospital has more than 1,400 people buried beneath its grounds, a group of six ghost hunters, known as White Noise Paranormal, investigates the source of the mumbling. An Everett, Wash. -based ghost hunting team, the six record everything they see and hear along the way. Later that night, while reviewing their footage, they can hear a woman's voice more clearly.

"Please don't kill me," she says. "Please, just don't kill me."

Ghost hunting is a pseudoscience — it is presented as scientific, yet has no valid scientific evidence. Of 1,000 Americans interviewed by YouGov in December 2012, 45 percent believed that ghosts, or spirits, exist. Although there is no way to scientifically show there are ghosts among the living, there are people who seek to prove otherwise.

"I search for ghosts because the unknown fascinates me," says Chuck Crooks, lead investigator of Bellingham Observers of the Odd and Obscure (BOOO). "At first it may have been to validate my past experiences, but now I want to experience everything and learn more."

Like most ghost hunters, Crooks can't precisely define what a ghost is, but experiencing something he is unable to see drives him to seek answers.

"I like to think there is some parallel something or another that we're not seeing but we can interact with," Crooks says. "But whether those are people spirits or just energies or what, I have no idea."

Unlike 1984's "Ghostbusters," neither White Noise nor BOOO's equipment includes ghost traps or proton packs. Instead, they primarily use digital voice recorders and a variety of cameras to capture evidence. The team records entire investigations to capture voices, or electronic voice phenomena (EVP), of the spirits, who often slip in and out of the group's conversations, says Raven Corvus of White Noise Paranormal.

A KII meter, a tool electricians use to read electromagnetic fields, is also often used in investigation. If the light on the meter peaks at any point during an investigation, Crooks checks the surrounding area for spots that may have electric wiring triggering the tool. If the light stays sporadic to no specific area, Crooks then typically asks questions, hoping ghosts will communicate back.

Because there is no scientific validation of ghosts, both BOOO and White Noise Paranormal are adamant about debunking evidence. This means checking for all possible causes of their findings before marking them as evidence of ghosts or spirits.

"It is a lot of work," Corvus says. "But it's worth it, because when you're listening to that digital recorder and you hear that voice that doesn't belong there, it is really exciting."

Sometimes, tools aren't necessary; ghost hunters can often detect a spirit's presence merely by gut feeling.

Once, during an investigation of a residence in Sedro-Woolley, Crooks was immediately overcome with intense emotion when he entered the master bedroom. Throughout the rest of the investigation, the feeling of an attached spirit continued.

When he got home from the investigation, Crooks spent extra time performing his post-investigation routine: standing outside of his house and seeing if anything had followed him; it was not welcome inside. Later that night, he crawled into his bed knowing he was the only one home, yet banging on the walls made him believe otherwise. It was as if the spirit listened to his request, but still wanted its presence known, he says.

Both Crooks and Corvus have had many encounters with ghosts during their lifetimes, but unique evidence makes some more prominent. Once, while investigating Fairhaven's Sycamore building, Crooks had one of his most visual experiences.

While BOOO members gathered on the fourth floor of the building, a basketball-sized white glow flew by them and disappeared. When reviewing the audio, Crooks heard a voice at the time they saw the glow say, "Woo! You missed me!"

More than anything, Corvus and her team seek to answer why spirits linger where they do. During investigations, ghost hunters will typically ask spirits why they are still there, if they know they're dead and why they can't leave. Sometimes, ghost hunters bring trigger objects such as toys, if the ghosts are children, to try to coax spirits to communicate.

***Left:** A KII meter is normally used to detect electrical currents, but ghost hunters use it to detect energy as evidence of paranormal activity.*

"You do it because it is unexplained, and its something we don't have answers for. I have had too many experiences now for myself to say what I am experiencing is not real."

"Some people think spirits will stay around if they were wronged," Corvus says. "They want to tell somebody about it and they can't pass over until somebody knows."

There may not be scientific evidence to prove the existence of ghosts, but Crooks believes strong scientific proof would ruin the illusion and mystery of ghosts.

"You do it because it is unexplained, and it's something we don't have answers for," Crooks says. "I've had too many experiences now for myself to say what I'm experiencing is not real."

Ghost hunters seek the paranormal to validate and confirm their own experiences as well as others'. They are historians, detectives and believers. They thrive off the experience of interacting with the unexplained and learning it's history. The identity of the woman at the Northern State Hospital, as well as why she was begging for her life, remains unknown. Her history is buried somewhere in the grounds of the old mental asylum, tempting those who seek the paranormal. K

A Confederate soldier looks across the field of deceased soldiers at the Battle of Deep Creek Civil War reenactment in Medical Lake, Wash.

THE CIVIL WAR RELIVED

SHEDDING LIGHT ON THE PAST

Story by **Preston VanSanden** | Photos by **Evan Abell**

Josiah Henry Newton, a Confederate infantry soldier of the 15th Regiment of Alabama, marches rifle-to-shoulder toward Fort Stevens. His company's mission is to take the fort away from the Yankees. The bridge in front of the fort is littered with bodies of Union and Confederate soldiers from a previous battle.

Fire and white smoke erupt from cannons atop the fort as Union soldiers march toward the 15th Alabama. The Confederates hold their ranks tight and march in cadence, stopping only to fire and reload. Gray and blue uniformed soldiers clash in hand-to-hand combat as the captains of either side meet swords amid the chaos, smoke and casualties. Newton takes a gut wound but is dragged to safety.

From the fort walls, Yankees fire their rifles as other soldiers quickly reload them, allowing for continuous fire. Cannons and mortars punish the Southerners until it is too much, and the battle is over.

Union surgeon Tim Bonine discusses surgical procedures used during the Civil War.

A union soldier screams as he charges across the battlefield during the Battle of Deep Creek Civil War reenactment in Medical Lake, Wash.

Above: *Members of the 15th Alabama enjoy the thrill of the battle reenactment.*

Newton stands and waves to a watching audience. Jerry Shiner surfaces and Newton fades back into history. When Shiner reenacts the Civil War he takes on the persona of Newton, his great-great-grandfather. Shiner is not alone in his pursuit to educate through revival.

LIVING HISTORY

Shiner has been part of the 15th Alabama for 11 years. The regiment, and others like it, dress in 1860s attire and reenact battles of the Civil War. Sometimes these are based on historical battles, such as Gettysburg, but other fights are fictional.

The 15th Alabama is not only the group Shiner marches into battle with. It is also a nonprofit organization that seeks to educate people through reenactment. All the individual regiments are different clubs under a parent organization, Washington Civil War Association.

"We are trying to be history teachers of the United States," Shiner says. "It is looking back on who the people were who helped form this country. But it is also a lot of fun."

Rather than a "Civil War reenactor," Scott Bartlet prefers to be called a "living historian" because of its emphasis on education by bringing history back to life.

When he moved to the Pacific Northwest, he found the 15th Alabama to be a perfect fit. Bartlet is new to the unit and is looking for a past soldier to personify.

"A lot of people know prominent generals but a lot of people don't know the average soldier or why they were fighting," he says. "That's what I am trying to portray."

Bartlet has been interested in living history since high school. He has moved around the country performing living history. Bartlet has robbed trains at Knott's Berry Farm and was naval historian aboard the U.S.S. Constitution. He experienced his first Civil War reenactment in southern California.

PROFESSIONAL PLAY

Tim Bonine is a doctor during the week and a Civil War surgeon on the weekends. When the battles are over, fake wounds need healing. Soldiers with missing limbs, bullet wounds and a number of diseases are rushed to the medical tent so the doctor can get to work.

He does not know what to expect to treat in each battle, but some of his reenacting partners create fake wounds with chicken thighs, rubber intestines and mealworms. People have vomited, and one woman has fainted from the sight of these wounds, he says.

"We try and recreate everything but the smell," he says.

Bonine's tent, which is open to spectators, has an operating table and all the tools a war surgeon would need, including the trephine. The trephine, a tool with a handle and a short rod leading to a circular drill bit, relieved pressure from the skull.

Members of the 15th Alabama fire at Union soldiers.

Although his weekend surgeon duties connect with his professional life, Bonine found a more ancestral connection through reenacting. A fellow Civil War reenactment surgeon encouraged Bonine to reenact and pushed him to look into his ancestry. Bonine discovered a Civil War surgeon named Evan Bonine, his great-great-great-uncle.

Now when Bonine sheds the modern scrubs to become a 1860s war surgeon, he does so as his great-great-great-uncle Evan.

DOMESTIC DETAILS

Karin Purret takes on the role of a civilian wife. She says soldiers' families would come find soliders when they were not campaigning. Typically, the wives carried their home responsibilities into the camps for the soldiers.

Below: Confederate soldiers duck and cover before firing a cannon at Union soldiers.

"I am known as 'Mama Purret,'" she says. "I am still Karin but I am 1860s Karin, and I cook over a wood stove, have kids to feed and a husband at war."

She says Mama Purret with a laugh because the soldiers tend to be young and she usually feeds them.

Shiner says sometimes there is what he called a time-travel experience. Being surrounded by people dressed from a different time period, the air filled with rifle fire, can make a person feel like the experience is real.

"The first battle I came off of, people in the stands were crying because it was so realistic-looking," Shiner says.

Removing cellphones and picking places where no modern buildings are visible can make the time-travel experience easier. Although the soldiers wear replica uniforms, they attempt to make them as realistic as possible. Some soldiers tear pieces of their uniform and hand-sew them back together to make them look handmade, Shiner says.

Participants encourage the public to explore the camps when battles are over and to interact with the civilians and soldiers. Purret says she answers in confusion when asked a question about future technology Eventually, she breaks character and says she actually knows about cellphones, but Mama Purret does not.

Purret not only seeks to feel the time-travel experience for herself but to give it to the audience so they can live it too.

The cannons of Fort Steven send their clouds of smoke over the audience and, for just a sliver in time, the audience sees the Civil War brought back to life. Each rifle shot leaves a ringing in the ears; each soldier falling in combat reflects the historical battle between the states. Civil War reenactments bring the 1860s into the eyes of a 21st-century audience. K

JUICED UP

A healthy boost of energy, veggies included

Story by **Elena Edington**
Photo by **Evan Abell**

While some students might wake up to sugar-crusted cereal or pancakes dripping with artificial syrup, Western junior Alannah LaVergne begins her morning with a different taste.

Stepping up to the counter of Juice It, an all-natural juice bar tucked inside an earthy Bellingham grocery store, LaVergne orders a blended concoction of pineapple, orange juice and wheat grass. To complete her meal, she asks for a shot of pure juiced ginger.

"Most people think this juice is strong and disgusting, but it clears my head," LaVergne says. "Drinking it is the same burning feeling as whiskey going down, only it tastes better."

LaVergne is one of many who have joined the growing juicing movement. The global juices industry reached a net worth of $84 billion in 2010 and it expected to continue to rise because of increasing consumer awareness of the importance of a balanced diet, according to MarketLine, a business research company.

Behind the counter, barista Ashley Berger's practiced hands grab a knife and turn to a tray of what resembles an overgrown lawn. With a swift movement, she slices a clump of wheatgrass and feeds it into the juicer. The blade whirls, sending a vibrant green waterfall shooting out of the spout.

Customers at Juice It seek out their most popular drink: "Mixed Mania," a blend of carrots, beets, wheatgrass, spinach, apples and parsley.

"People are becoming more concerned about what's going in their bodies," Berger says. "Many have noticed repercussions of the current food system — we're at a turning point."

When a person eats whole foods, the body must perform a process to break down the food into an absorbable form. Juicing begins this process even before food enters the mouth, extracting everything out of the fruits and vegetables the body needs and making it easy to digest.

Above: Juice It employee Ashely Berger rinses a juicer with water between making drinks for customers.

Juicing also helps people eat foods with healing abilities that aren't so tasty, Berger says. For instance, cayenne pepper works to relieve inflammation, but if it was not blended in a drink, people might avoid its spicy flavor.

"We're not doctors," Berger says. "But juicing is a big draw for people going through health issues. For me, a huge benefit is sustained energy. There is no crash like you would have after coffee."

Sitting at the counter, LaVergne swirls the ginger juice around in her shot glass.

"Here it goes," she says, raising the glass to her lips. "Cheers."

Leaning back in her chair, she tips her head to the sky and swallows, knowing her day will be fueled with natural nutrition. K

BEHIND THE RED DOOR

A GLIMPSE INTO THE HIDDEN WORLD OF HUMAN TRAFFICKING

Story by **Elena Edington**
Photos by **Nick Gonzales**

It began the summer she turned 10 years old.

Diana Ash listened to the hum of pavement against tires as her father drove to the outskirts of Bellingham. The scenery blurred in a smear of greenery and concrete, until the houses became fewer and soon disappeared altogether.

In what she remembers as the middle of nowhere, he pulled up alongside another vehicle where two men stood waiting.

One man handed her father a manila envelope. He checked the contents and held up a single finger: "One week."

Ash stepped away from the group, but before she had the chance to run, a drugged cloth covered her mouth and she was gone.

"It was an exchange of objects," Ash says. "I was considered a commodity, not a person. I tried to feel like I was human, but by the time I was 15, I felt nothing."

Human trafficking, the illegal trade of persons for sexual exploitation or forced labor, is the fastest-growing crime in both the United States and internationally. It is also the second-largest criminal industry in the world, according to the United Nations Office on Drugs and Crime. It takes many forms, blending into the background of society, often going unnoticed.

Anya Milton is the executive director of Access Freedom, an organization that provides outreach to sexually exploited youth in Whatcom County.

"It is an issue that is very under the radar here," Milton says. "There is a certain level of denial, and there is a large level of being uncomfortable. People don't like to hear about these kind of things."

Ash, now 33 and studying at Western, remembers waking up in a locked room with a red door. She later learned this was part of a warehouse with six different colored doors, each with a girl behind it.

Twenty clients a day came into her room and did as they pleased. After every 12 hours, Ash was given an hour break.

At the end of the week, her father picked her up, raped her in the car, and took her home, Ash says. She had seven days to recover before returning to school, pretending nothing had happened.

Every year on the same week, Ash's father sold her to the warehouse, calling it "summer camp" to prevent questions from being raised.

"I did what I was told, just to stay alive," Ash says. "I was too scared to run, too scared to do anything. I went numb, completely numb."

One night in the warehouse, screams erupted from the hallway. Ash's current client opened the door, revealing an escaped girl crumpled on the floor, begging to the man towering over her.

"I was considered a commodity, not a person. I tried to feel like I was human, but by the time I was 15, I felt nothing."

"You know the rules," the man said. Then he pulled out a pistol and shot the escaped girl.

Realizing it was life or death, Ash remained trapped in a hidden world. Only when her father began to prepare her younger sisters to join her in the warehouse did she know she had to stop it.

At age 15, Ash turned her father in to Domestic Violence and Sexual Assault Services and he was sent to prison.

Ash's newfound freedom ended soon after, however, when her mother explained that without the money her father had received from Ash's week in the warehouse, which had been enough to pay the year's mortgage and cover all utilities, they did not even have enough for food.

"One more year," her mother said.

Filled with fear for her younger siblings, Ash agreed.

Trafficking often begins with poverty and neglect, when children are born into families in which there have been generations of abuse, Milton says.

The high demand and profit draws exploiters to the industry; $87 million is generated from human trafficking every day, according to the American Medical Student Association.

Left: *To cope with trauma her father induced, Ash developed Ddssociative identity disorder at a young age. She has 59 identities and 4-year-old "Penny," pictured here, is among them, she says.*

Below Left: *Ash's own identity, Diana, pictured here, took on most of the emotional pain caused by being trafficked.*

Below Right: *Of Ash's 59 identities, "Sarah," pictured here, acts as the most dominant and keeps the rest of her identities in line.*

"The demand for this product is a huge part of the issue," Milton says. "I hate to call it a product, but that's what we've boiled it down to as a society."

For thousands of years, purchasing sex has been accepted by societies, says Detective Bill Guyer of the Seattle Police Department. In American culture, movies such as "Pretty Woman" spread the myth that women who sell their bodies are in charge of their "career" and will one day meet their Richard Gere.

"People think the girl is out there voluntarily and that she enjoys what she does. It is one big lie," Guyer says. "Once you peel back the layers, you start to see all the ugliness underneath."

Karen Marion, the King and Whatcom County area associate for Washington Engage, an organization that seeks to eradicate human trafficking in Washington, works to form coalitions in counties throughout the state where people can come together to create a coordinated plan of action to fight the issue.

"People are ready to explode," Marion says. "Once people know about the issue, they act, because you can't walk away from this."

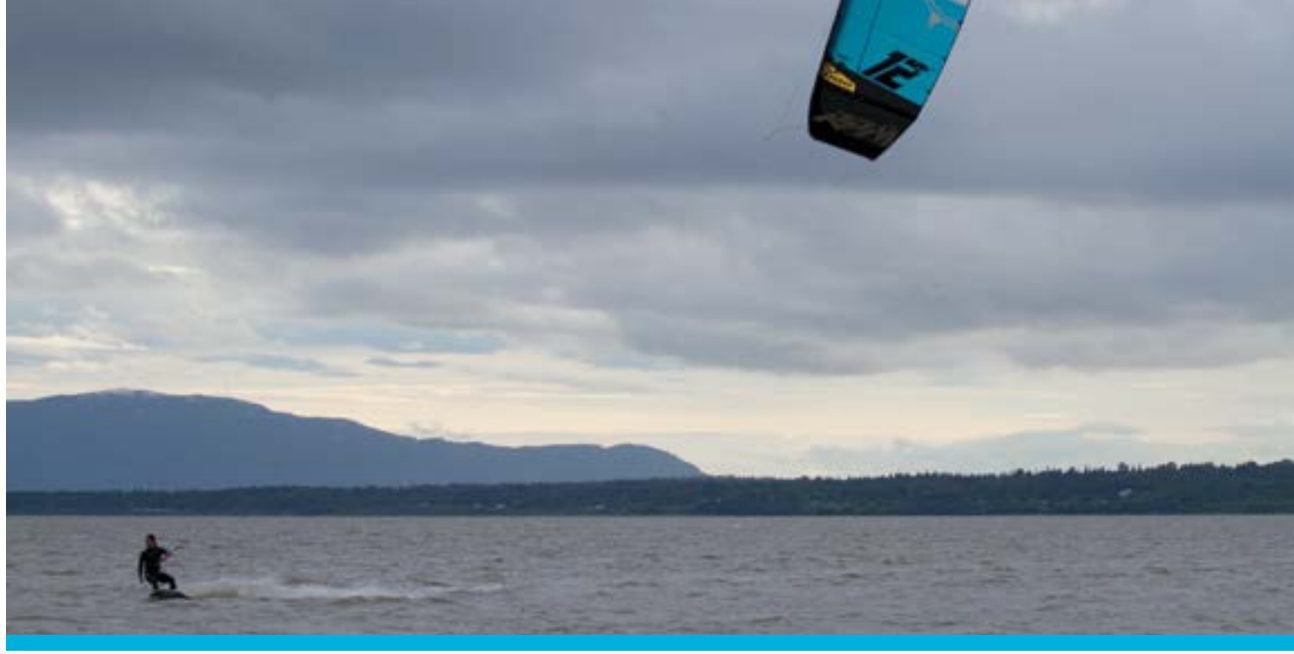
On Western's campus, Ash leaves her last class to pick up her daughter from school. Married and with a family, Ash lives each day as hundreds of mothers and students do, but not without haunting memories of the past.

The summer she turned 15 was the last time Ash was ever locked behind a door, but six years of trauma left her with dissociative identity disorder, a disorder involving split personalities that control an individual's behavior at different times. It is a struggle, Ash says, but she has faith things will get better.

Ash is inspired to share her past in hopes that it will make a difference for those who remain trafficked in the shadows. Because she spent years being forced to act like nothing was wrong, she knows thousands of girls are prisoner to the same situation.

"They live like you and me, but they're trapped," Ash says. "I tell my story to help that one person who may be listening — to inspire them to keep fighting and to let them know there is always hope and that they're not alone."

Ash climbs into her car, and adjusts her rearview mirror, knowing that looking back is the way to move forward. K



WIND RIDERS

Tangled up in a world of kiteboarding

Story by **Amber Baker**
Photo by **Evan Abell**

On a warm, windy day in 2011, Western sophomore Alex Thon cruised through the choppy waters of Hood River.

Thon's mode of transportation was a 9-square-meter kite soaring 17 meters above his head. Below him, his feet were attached to a board that made sailing through the water much like boarding through snow.

The day was going perfectly when the wind began to pick up speed. Knowing his kite could only withstand winds of 25 to 28 mph, Thon headed toward shore. On his way, a gust of wind suddenly took his kite and crashed it into the water, leaving the kite tangled and Thon stranded.

After several minutes of trying to bring the kite to him, Thon decided he was going to have to pull himself to the kite.

Making his way to the kite, Thon did not notice the trail of floating kite lines behind him. As the winds increased, the kite lines began wrapping around Thon's neck and hands, steadily tightening around him as the wind swept the kite into the air.

Panicked, Thon wrestled to remove the lines from his body. After tugging, he was able to remove the line from his neck and began to focus on his fingers.

He hurriedly removed each purple and blue finger from the wire, narrowly escaping losing one as the wind pulled the kite farther away.

"You go through a checklist in your head," Thon says. "And then you realize how important instructions and lessons are."

Kiteboarding is a combination of wakeboarding, snowboarding and windsurfing that is performed with the proper equipment and training on water, Thon says. Although the sport can be extremely dangerous, it is relatively safe for people who have taken lessons and understand the safety procedures, he says. The gear used has also become safer, and kites got new safety features in 2006, Western senior Alex Barnett says.

New boarders can learn about the equipment used in kiteboarding and ways to stay safe on the water at a free kite night offered by Western's Kiteboarding Club at Zuanich Point Park in Bellingham every Thursday night.

After the lessons about the gear and safety procedures, boarders are able to hit the water and experience true kiteboarding for the first time.

"Kiteboarding is an adrenaline rush," Barnett says. "To feel the power of the wind and have everything be silent is the best feeling."

Knowing the sport and equipment has helped keep Thon and Barnett free from serious injury. On a windy day, beachgoers can see the boarders out on the bay practicing the safety techniques they have learned and enjoying the freedom their massive kites bring to them. K

Above: *Alex Thon kiteboards at Locust Beach in Bellingham after unusually low wind had made it difficult the prior two months.*

DOWN TO EARTH

Western's quidditch team blurs the line between fantasy and reality

Story by **Haley Cross**
Photos by **Evan Abell**

Nicole Jackson is team captain and a beater on the Western's Wyverns quidditch team.

Mud squished under his shoes as he dodged bludgers hurdling at him from every direction. His heart raced as he made his way to the hula-hoop goal posts. He threw the semi-deflated volleyball with as much force as he could muster and watched as it soared through the air into the goal. Will Crow was a freshman at Western, but in this time and place he was a chaser for the Ravenclaw quidditch team.

Western is one of many schools that have turned the imaginary game from J.K. Rowling's Harry Potter series into a reality. The blurred lines between fiction and reality draw fans and athletes alike, allowing students to live out their childhood dreams of flying on broomsticks, or simply get a rush from playing a competitive sport.

The quidditch club at Western is home to four house teams: Gryffindor, Ravenclaw, Hufflepuff and Slytherin. Each team has between six and eight players, which play non competitively against each other. From the four teams, eight players are selected to represent the school on the competitive, intercollegiate Western Wyverns, a team that travels and competes against different schools in the Pacific Northwest.

In spring 2013, Crow was chaser for Slytherin and the Wyverns.

"My freshman year I was in Ravenclaw in Harry Potter Club, but then I decided to switch over to Slytherin because I just felt it fit my personality more," Crow says. "My view of my own intelligence is less bookish and more knowing how to work the system and cunning intelligence. Plus, I was told I look like Draco [Malfoy]."

Mitch Hatfield is the Ravenclaw team captain and a chaser for both Ravenclaw and the Wyverns. Hatfield has been a part of the team since 2012.

"There's something about it that's just magical," Hatfield says. "It's a fictional game that has been made in real life. I was one of those people who scoffed at the idea of quidditch for a really long time, and then I started playing. Your perception of the game watching is vastly different than your perception of the game playing."

Robert Stolzberg, a chaser for the Wyverns and Ravenclaw, says playing quidditch releases his inner child and allows him to get as close to the magical game as a muggle can.

Each team has a seeker, two beaters, three chasers, two keepers and a player who plays as the snitch.

The team uses a partially deflated volleyball for the quaffle, Stolzberg says. The chasers have to work together to throw the quaffle into their opponent's goals. Each goal is worth 10 points.

Being a chaser involves strategy, Crow says, and they must utilize plays such as "The Western Front" and "The Woosh and Pass" to score goals.

The three goal posts, guarded by the keeper and standing at four, five and six feet tall, are made from hula hoops, PVC piping and duct tape, Crow says.

Above: *Robert Stolzberg positions the quaffle to block an incoming bludger from Molly Bocian during Western's quidditch house cup.*

The beaters use dodgeballs as the bludgers, says Quidditch Club President and captain Nicole Jackson, a beater for the Wyverns.

If a player is hit by a bludger, they must tag their team's goal post to get back in the game. In the Harry Potter series, only two bludgers are used in quidditch, but in the real game, players use three so no team has a monopoly over the bludgers, Crow says.

In the series, the snitch is a tiny golden ball with wings, and the game ends once the snitch is caught. It is described as "wicked fast and damn-near impossible to catch" in "Harry Potter and the Sorcerer's Stone," and is worth 150 points in the books.

In the real-life adaptation, the snitch is only worth 30 points, Crow says. Seekers can start searching for the snitch 10 minutes after the game has started so other players have a chance to score goals and the snitch gets a head start, Hatfield says.

The snitch is a person, not on either team, dressed in yellow, wearing a Velcro belt with a ball attached to it. It is the seeker's job to catch the snitch.

While the rest of the players are confined to the lawn outside Western's Communications Facility, the snitch and the seekers have several times more space surrounding the lawn to play on.

"Whether they've read the books and loved them or just want a new, interesting experience, I think quidditch, along with other sports on campus like [Humans versus Zombies], are really good for freshmen to try," Hatfield says. "It really helps bring freshmen and upperclassmen together."

Four years have flown by since Crow first played quidditch on the muddy field with strangers who quickly became friends. Crow graduated in spring 2013, and whenever he looks back on his time spent on the quidditch team, he smiles because, even if his broom never flew to great heights, quidditch made his college experience magical. K

QUIDDITCH POSITIONS

SEEKER
The seeker must catch the snitch.

CHASER
Chasers try to score goals using the quaffle and block other chasers from getting goals. The quaffle is a deflated volleyball.

KEEPER
The keeper is the goalkeeper of the three hoops. They have to defend both the back and front of the hoops because players can score a goal from either side with the quaffle.

GOLDEN SNITCH
The snitch's job is to avoid and not get caught by the seekers at all costs. Unlike the book, the snitch is a person dressed in yellow that has a Velcro belt with a ball attached to it.

BEATER
Beaters use dodgeballs to hit the opposing team to stop them from making goals. Bludgers are dodgeballs used to hit other players, which makes the players have to touch their goalpost to get back in the game. In the Harry Potter series, bludgers were bewitched to hit players and could cause serious injuries.

Kelly uses a whip on Larkin as Larkin lays down on a bench blindfolded and tied up with a rope.

COMMUNITY OF KINK

The underground BDSM lifestyle explored

Story by **Leslie James** Photos by **Mindon Win**

The room buzzed with nervous energy as people waited for Allena Gabosch to begin her presentation. Gabosh was on Western's campus for the second time that year, helping bridge the gap between mainstream society and a community that flourishes in the shadows of popular culture: the BDSM community.

Gabosch is the executive director at Seattle's Center for Sex Positive Culture (CSPC).

BDSM stands for bondage and discipline, dominance and submission, and sadism and masochism. S&M, sadism and masochism, is a subcategory of BDSM. A sadist is a person who derives pleasure from inflicting pain or controlling someone else. A masochist derives pleasure from being inflicted with pain or controlled, says Paul Baxter, a mental health counselor.

The world of BDSM is complex. It is not simply about the physical action of inflicting or experiencing pain. It is an intense exchange of power based on open communication, negotiation and trust.

The CSPC is primarily an outreach and education center. It provides a safe, accepting space for the BDSM community to feel comfortable. Inside is an expansive library full of BDSM-related material and a "dungeon," fully equipped with a cage and other devices members can use.

Gabosch, a self-proclaimed masochist with a sadistic side, travels the country giving presentations at colleges and conventions. She aims to educate and dispel misconceptions people have about this underground form of sexual expression.

"People tend to think we're all gothic, abused as children, or that we are mentally ill," Gabosch says.

But that is not the reality. All types of people from all backgrounds can be interested in BDSM, Gabosch says; no personality type adopts this lifestyle more than another.

In Bellingham, a small but active BDSM community thrives.

The BDSM community in Bellingham is social. It holds events at bars downtown and "munches" at Western's Underground CoffeeHouse. "Munches" are meant to serve as a time for current members and curious people to "meet and munch," Larkin says.

Larkin and her girlfriend Kelly, who requested their last names be omitted from the story, are Western students with a not-so-typical sex life.

It was after a "munch" that Larkin conducted her first scene.

A scene is a fundamental aspect of the BDSM lifestyle. Scenes are consensual, negotiated, set times, during which partners act out their BDSM fantasies. Scenes are extensively discussed beforehand and guidelines are put into place so each partner is acutely aware of the other's limits. The various outfits people wear, roles they take on and devices they use are elements that help set a scene.

"Our bodies put off chemicals, endorphins and adrenaline when experiencing pain, and this becomes erotic to some of us."

Larkin's first scene took place at Sir Stephen's house, the "House of Flamingo."

Sir Stephen is an influential member of Bellingham's BDSM community.

"From the street, the House of Flamingo looks innocent," Sir Stephen says.

The downstairs, consisting of a second living room and three bedrooms, has been converted into a dungeon. Paddles and other devices line the walls, and a 6-foot-tall cage sits in the corner.

In the House of Flamingo, Larkin first realized she was a masochist.

"It took a while for me to realize that I was a masochist, not just a submissive that liked to get hit. The pain had its own benefit for me," Larkin says.

In BDSM, people take on the role of either a "top" or "bottom," dominant or submissive. When people identify as more than one role, they are called a "switch."

In Larkin's current relationship, Kelly is her dominant, and she is Kelly's submissive.

"A dominant person gets pleasure from knowing someone else is bending to their will, and a submissive person derives pleasure from letting someone else be in complete control," Gabosch says.

Larkin gets pleasure from pain or intense sensation. She likes being hit with floggers, whips with multiple tethers at the end, and Styrofoam bats. Each object gives her a different sensation.

Floggers give Larkin a sharp, focused pain, much like a sting that transcends her entire body. Bats give her a much more dispersed, "thuddy" pain.

For some, the thought of pain interpreted as pleasure is puzzling. For others, this crossover is a naturally occurring experience.

"Our bodies put off chemicals, endorphins and adrenaline when experiencing pain and this becomes erotic to some of us," Gabosch says.

The chemical dopamine, known as the "pleasure chemical," is activated during both negative and positive stimuli, such as pain and sex, according to a 2006 University of Michigan study.

Larkin and Gabosch both describe the pain as euphoric, similar to a natural high.

Before a scene, Larkin is nervous, but during, her mind goes into what she calls "subspace."

"It is like all the air in you goes out and you are just there, experiencing," Larkin says. "It is very primal, like nothing else in the world matters."

Each strike sends pain throughout Larkin's body as she is pushed deeper into subspace.

Many people believe sex is the driving force behind this lifestyle, but it is not. It's all about the "total power exchange" (TPE), Sir Stephen says.

Safe words are used to regulate the exchange of power during a scene. Universally, "red" means stop and "yellow" means slow down or switch positions.

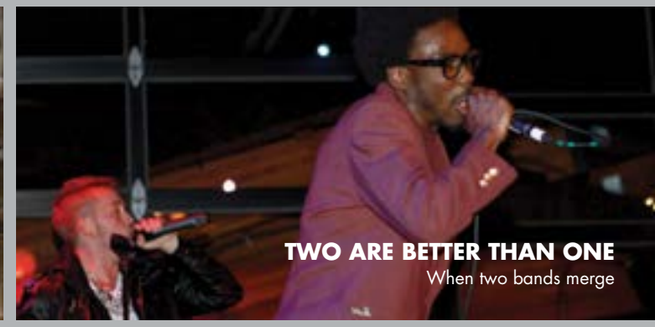
In order to maintain the highest level of safety, the BDSM community has adopted a saying: "Safe, sane and consensual," Gabosch says. Sane is a synonym for sober in this context, she says. Using drugs or alcohol before a scene is frowned upon in the BDSM community.

BDSM is becoming more mainstream, Gabosch says. She hopes that with time, more people will accept this unconventional form of sexuality.

Gabosch continuously works to create greater understanding of the BDSM lifestyle. As part of her effort, she and Sir Stephen have begun working together to bring a branch of the CSPC to Bellingham. K

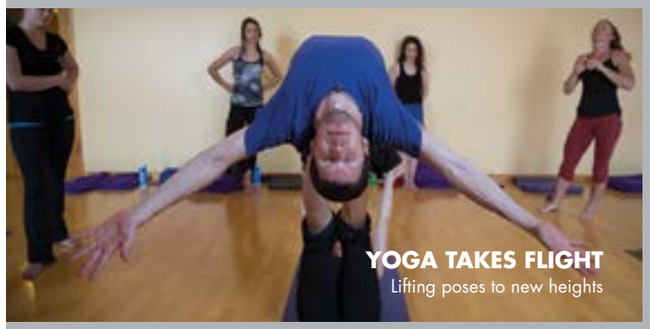
MULTIMEDIA

MAN ON THE MOONSHINE
With Troy Smith



TWO ARE BETTER THAN ONE
When two bands merge

WHAT IS ACAPELLA?
Exploring voices with Undefined and Major Treble



YOGA TAKES FLIGHT
Lifting poses to new heights

BACKYARD BEEKEEPING
Country living meets urban lifestyle

ONLINE EXCLUSIVES

KEEPING THE OLD AND IN WITH THE NEW
One man's trash is a lady's new centerpiece

PLAYING THE PART
They sing, they dance, they act

THE PERFECT PLATE
The art of presenting a dish

KLIPSUNMAGAZINE.COM

Klipsun Magazine

@klipsunmag

KLIPSUN

Is a Chinuk Wawa word meaning sunset.

Western Washington University

Volume 44 - Issue 1